

# The Face of the Matinee Idol

Here Are Some of the Men Who Win Eyes and Hearts---How the Movies Have Affected the Demand for Dramatic Heroes.



Robert Leonard.

By Robert Grau

WHAT has become of the matinee idol? Where is the Adonis of yesteryear over whom the matinee girl was wont to rave? Has the cruel camera man robbed the stage calling of all of the handsome jeune premiers of other days?

Not all, if we are to believe Bob Hilliard, himself an idol of the stage. He swears he will never desert to the screen. He calls the vogue of the movies a mere diversion for the low foreheads; yet, in the same breath, he deprecates the invasion of filmdom by such one-time matinee idols as William and Dustin Farnum, Robert Edson, William Elliott, "Jack" Barrymore and Robert Warwick.

"The motion picture is the guillotine of the drama," says Mr. Hilliard. Less than a year ago he was out in Los Angeles, where there are no less than 60 film studios, and was bombarded with offers. What amazed him most was the spectacle of a one-time member of his company, Thomas H. Ince, now a millionaire, sending for him and asking him to write his own contract. Hilliard declined; but Ince says his attitude toward the screen would not have been the same had he not just then been wedded to a well known heiress.

It is only a truth to state that most of the matinee idols are now entrenched in the motion picture field where salaries are paid with clock-like regularity for 52 weeks in the year. Where else can they have their evenings to themselves and spend much of their time in the open air?

Many producers have camped on the trail of John Drew, the greatest matinee idol of this stage generation. While the late Charles Frohman lived Mr. Drew was deaf to all of the importunities, even refusing an audience to the ambassador of Daniel Frohman, now a pillar of the picture play industry. Drew has been offered \$100,000, which he declined as if it were an insult.

When DeWolf Hopper capitulated to the lure of an annual \$125,000, and had already started for California, John Drew was at least willing to listen. The successors to Charles Frohman have been so depressed at the loss of Billie Burke, who has just been signed up by the aforesaid Thomas H. Ince at a guarantee of \$40,000 for four weeks' work on one feature film, that they are despairing over the possibility of losing not only John Drew but also Maude Adams.

It is doubtful if John Drew will enter a film studio short of a quarter of a million dollars for one year.

Not a few of the idolized youths who are the vogue in the drama of silence came into the film studio unknown; they possessed what the great photoplay directors call "picture personalities."

As recently as five years ago James Young was tempting fate "on the road" with "Brown of Harvard." In his company were J. Warren Kerrigan and Carlyle Blackwell. Neither ever created a ripple on the speaking stage—a salary of \$40 a week looked big to them. But when they went into pictures it was all different. Their pay now is such as a grand opera diva might envy.

Maurice Barrymore died before his children became famous. The same vaudeville magnate who paid most reluctantly \$500 a week to the entire Barrymore family, now pay \$3000 a week to Ethel, and \$1500 a week to "Jack." All of the younger Barrymores have been captured by the movies. "Jack" and Lionel are mat-



Maurice Costello.



Francis Bushman.

is the present day attitude of playgoers that, despite the fact that his last new play was the best vehicle he has ever had the handsome actor was forced into vaudeville and now, having made his debut on the screen, has decided to continue, thus adding one more stage idol to the increasing list of film stars.

In the same film company is Francis X. Bushman, a striking illustration of changed conditions in the amusement field. Bushman is not only featured far more extensively than Faversham, but it is a truth that he is paid \$50,000 a year, though on the stage he never received more than \$50 a week. If you will ask the first 100 patrons of the photoplay which of the two they prefer you will be told by the majority that they would not exchange Bushman for all the stage stars.

Robert B. Mantell has just deserted the stage for the screen. He was such a compelling figure when he played with Fanny Davenport in "Fedora" that he became convinced a stellar career was the natural outcome; but strangely enough, from the very day he was conspicuously featured as an individual star, his box office value with woman audiences lessened. It was thus that Mantell gradually emerged into a

William Garwood.



William Elliott.



William Faversham.



Wallace Reid.



Richard Travers.



King Baggot.



John Drew.

prolonged period of Shakespearian portrayals.

What has become of Henry E. Dixey, who, as Adonis, was an admiration on both sides of the Atlantic? He is just as handsome now and a much better actor than then, but his advent today in a new role would create not a ripple of that genuine interest which a blase generation of playgoers bestows now so rarely.

## An Electric Floor Brush.

AN improved electric brush for polishing wood floors uses an electric motor at the top and a large round flat brush underneath the motor. To keep the motor from turning about along with the brush, there is used a steady device in the shape of a pair of square-shaped flat brushes at the sides of the central one. Each square brush is mounted on the end of a shaft projecting from the middle casing and is geared up so that the shaft works in and out as a plunger, so as to produce a to-and-fro movement of the side brushes. This steadies the whole set and at the same time allows of moving the whole very rapidly over the floor by means of the long handle.

In Norway vaccination is not compulsory; but a person cannot vote at an election unless he has been vaccinated.



A Tender Glimpse of John Barrymore.